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CLASSIFICATION OF MUSICAL INSTRUMENTS.

By FR. NIECKS.

DURING holiday time thoughts present themselves to our minds, and are dwelled upon there, which in less favourable circumstances would be quickly ejected as too frivolous or too recondite to be entertained by a busy man without a distinct call of duty. A little frivolity seems then permissible and a somewhat superficial treatment of a difficult problem excusable. For though there may be time available for deep and sustained thought, the vacations are hardly the time to be thus employed. The reader will understand the drift of my argument. It is an appeal to his kind indulgence, which, I have no doubt, will be readily granted, especially at this season, when he has just enjoyed his holiday or is about to enjoy it, if he is not actually enjoying it.

Is there any one who knows of a classification of musical instruments that satisfies all just demands? If so, let this person stand forth and tell those unfortunate individuals who are still walking in darkness what this classification is or where it is to be found? But the thing required—be it noted—is a *scientific* classification. For general use something less perfect may pass. Indeed, life would not be worth living, if we had to distinguish accurately and minutely in all matters which we make the subject of our conversation or mention in the course of it.

The fundamental classes into which musical instruments are usually divided are:

- 1) Stringed Instruments.
- 2) Wind Instruments.
- 3) Instruments of Percussion.

This, however, is not a logical division. For in the first class the classification is based on the vibrating medium (strings), and in the second and third classes on the means (wind and percussion) by which vibration is caused. A consequence of this illogical classification is that instruments are arbitrarily placed in one class which might just as well have been placed in another. For instance, the dulcimer, the clavichord, and the pianoforte are as much instruments of percussion as the different

kinds of harmonicon, the *Glockenspiel* (military chimes), and *timbres à clavier* (chimes with a keyboard). Again, in what class are we to place the Anemochord (also called Animo-corde), an instrument in which strings are the vibrating medium and wind the agent causing the vibration?

But the real difficulties begin when we come to the subdivision of the fundamental classes. The usual way is to subdivide the first class thus:

I. Stringed Instruments.

- a) Those the sound of which is produced *by friction*.
- b) Those the sound of which is produced *by plucking*.
- c) Those the sound of which is produced *by percussion*.

After this subdivision most writers on the subject stop; but further subdivision is necessary.

a) Stringed instruments the sound of which is produced *by friction*.

- 1) Those stringed instruments which are set in vibration by a bow held in one of the hands of the player. Such are the violin, the viola, the violoncello, the double-bass, the obsolete viols, &c.
- 2) Those stringed instruments—most of them keyboard instruments—which are set in vibration by some mechanical contrivance that takes the place of the bow—a wheel turned with the hand or the foot, or two wheels with a band running over them. Such are the hurdy-gurdy and the bow-piano.

b) Stringed instruments the sound of which is produced *by plucking*.

- 1) Those which are plucked with the fingers. Such are the lute, harp, guitar, &c.
- 2) Those which are plucked by means of a plectrum held in the hand of the player or fastened to one of his fingers. Such are the mandoline and old zither. On the modern zither only the melody strings are plucked with a plectrum.
- 3) Those—and they are keyboard instruments—which are plucked by mechanical means. Such

are the spinet and harpsichord (corresponding to 2) and the clavichord (corresponding to 1).

c) Stringed instruments the sound of which is produced by percussion.

- 1) Those made to sound by striking the strings with sticks held in the hands of the player, like the dulcimer.
- 2) Those made to sound by striking the strings by means of a mechanical contrivance. Such are the keyboard instruments the clavichord and the pianoforte. But it must not be overlooked that the action of striking is totally different: in the case of the clavichord the blows are rigid, the tangents (small brass wedges) remaining pressed against the strings as long as the keys are held down; in the case of the pianoforte, the blows are elastic, being (as in the case of the dulcimer) bounds and rebounds.

The subdivision of the second fundamental class—wind instruments—offers greater difficulties. A common subdivision is that into

- a) Instruments without bellows.
- b) Instruments with bellows.

This division leaves nothing or little to be desired, but does not carry us far. In his *Musique au siècle de Saint Louis*, M. Henry Lavoix fils has the following division of wind instruments.

- a) *à bec* (with a beak).
- b) *à anche* (reed instruments).
- c) *à bocal* (with a cupped mouthpiece).
- d) *à réservoir* (with a wind reservoir).

The author includes the German flute among the beak instruments, which is wrong, although the *flûte traversière* and *flûte à bec* belong together on account of the principle of sound-production common to them. Then single and double reed instruments ought to be distinguished. The question presents itself also (notwithstanding M. Mahillon's assertion that the material of which a wind instrument is made has nothing to do with its *timbre*)—whether all wind instruments with cupped mouthpieces, whether of wood or of brass, should be classed together? For instance, the cornetto and serpent with the trumpet and trombone.

M. Lavoix when discussing the wind instruments in his *Histoire de l'instrumentation* groups them in the following manner.

- a) Instruments with a straight or lateral *embouchure*.
- b) Instruments with a double reed.
- c) Instruments with a single reed.
- d) Instruments with a wooden mouthpiece (cornetto and serpent).
- e) Instruments with a brass mouthpiece (trumpets, horns, trombones, &c.).
- f) Instruments with a keyboard (organ and harmonium).

I cannot say that this is a satisfactory classification, but I despair of furnishing a better one myself. In every one I excogitate I see objectionable points. There are moreover so many preliminary questions to be decided. For instance, shall we keep the brass instruments with cupped mouthpieces separate, or shall we follow M. Mahillon and class them with the reed instruments? He says he does so because "the vibration of the air column is provoked by that of the lips which play the part of real reeds." But if we grant the correctness of this, we have still to consider the differences of sound-production and of *timbres*. However, an attempt must be made. Well, let us divide wind instruments first into instruments without and with

a wind reservoir, and then try to subdivide these two classes further.

a) Wind instruments without a wind reservoir.

- 1) Instruments the sound of which is produced by impelling the breath against a sharp edge: our flute (German flute, *flûte traversière*), the Pandean pipe, the obsolete *flûte à bec* (beak flute, flute with a mouthpiece, or direct flute), and the flageolet. The flue pipes of the organ belong likewise to this class.
- 2) Instruments with a single reed: the clarinet (a wood instrument as a rule) and the saxophone (brass instrument with a clarinet mouthpiece).
- 3) Instruments with a double reed: the oboes, bassoons, sarrusophones (brass instruments), and the obsolete family of cromornes (*Krummhörner*).
- 4) Instruments with cup-shaped mouthpieces—brass instruments: trumpets, trombones, horns, tubas, &c.; wood instruments: the obsolete serpent and family of cornettos (retto, torto, and muto) and corno storto.

b) Wind instruments with wind reservoirs.

- 1) Bagpipes with and without bellows.
- 2) The organ, an instrument with pipes (flue and reed pipes) and bellows.
- 3) The harmonium and American organ, instruments with metal tongues and bellows.

The class called Instruments of Percussion is a curious jumble of irreconcilables. I think if nothing else is done, at least instruments with definite intonation should be separated from those with indefinite intonation. What relationship, I ask, is there between a *Glockenspiel* or *timbres à clavier* and a big drum or a tam-tam, between melodic instruments and purely rhythmical ones, between sound and noise producers?

III. Instruments of Percussion.

- a) Instruments with definite intonation: chimes (bells or metal bars) with beater; wood, steel, glass, and stone harmonicons; chimes with keyboard (*timbres à clavier*), &c.—Kettle-drums.
- b) Instruments with indefinite intonation: cymbals, triangle, tam-tam, side-drum, big drum, castagnettes, &c.

On the putting of the kettle-drums and harmonicons in one and the same category, I do not look with particular admiration, although it is not so very bad. *Mais que voulez-vous?* As to the æolian harp, which has not yet been mentioned, I have no scruples, I simply ignore it, as an instrument outside the pales of art. But what are we to do with the glass harmonica, the terpodion, and the nail fiddle, all instruments of friction? And the Jews' harp, is it a wind instrument or an instrument of percussion? Perhaps we ought to take for our fundamental classes: 1) Instruments of friction; 2) Instruments made to sound by plucking; 3) Instruments of Percussion. But then what would become of the wind instruments? Could these be classed along with the instruments of friction? The best fundamental division of the stringed instruments is that into those the tone of which is produced by a prolonged disturbance (friction) of the sounding body, and those the tone of which is produced by an abrupt disturbance (single blow or plucking) of the sounding body.

Of course, many different classifications are possible, and necessary if the purposes are different. What suits the acoustician may not suit the artist. For special purposes and in looking from particular points of view, classifications which otherwise would not recommend them-

selves become unobjectionable; thus, for instance, "stringed instruments" and "keyboard instruments," however mixed a company they are, may be spoken of without committing a crime or even misdemeanour. It has, however, to be kept in mind that these expressions have generally a limited meaning—this is especially the case with "stringed instruments" (or "strings") in the sense of the bowed string instruments used in the orchestra and in chamber music—namely, the violin, viola, violoncello, and double-bass. Further, instruments might be classed into melodic and harmonic instruments. To the former class belong those capable only of emitting a single note at a time (the flute, clarinet, bassoon, horn, trumpet, &c., &c.); also the bowed instruments may be numbered with these, although they (especially the smaller ones) are to some extent capable of playing more than one note at a time, may even full chords. To the second class belong the lutes, guitars, keyboard string instruments, the organ, harmonium, &c. Then we may divide the instruments into singing instruments and instruments without a sustained tone. To the latter class belong the lutes, guitars, the pianoforte, clavichord, harpsichord, &c. Lastly we may distinguish between orchestral, military, solo, and chamber instruments. But many of the military instruments, most of the chamber instruments, and almost all the solo instruments are also orchestral instruments.

But enough of classification! And enough of everything as soon as I have assured the reader that in the foregoing my intention was not to lay down the law but to incite him to consider the subject.

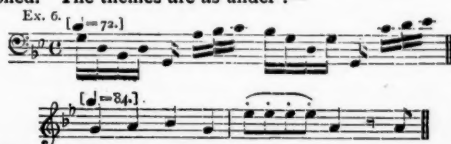
THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

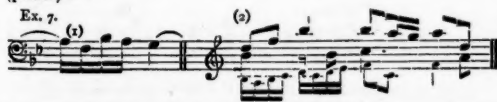
(Continued from page 173.)

VOL. I.* (Continued).

THE second number in this volume is a Prelude and Fugue in G minor, corresponding to that of Vol. III., No. 5, Peters, and No. 5, of the B—G volume already mentioned. The themes are as under:—



It is cited by Forkel, and although not one of the greatest, is in every way a great work. Griepenkerl's text was based upon manuscripts (by J. P. Kellner and Kittel) in his own collection; Rust collated this with a manuscript in the Royal Library, Berlin, and one in the possession of Pastor Schubring, of Dessau. The variations in the three editions are matters of detail chiefly, and nearly all fall under one or other of the headings already given. Most of the *Pralltriller* (the form of *mordente* with the additional note above instead of below) which appear in the Peters edition, and which Rust gives in parenthesis, are expunged, but otherwise the text has few alterations. The following are all I have been able to find. They occur respectively on p. 17, l. 1, b. 1 (middle staff); p. 19, l. 1, b. 3 (treble); p. 20, l. 3, b. 1; and p. 21, l. 1, b. 2 (pedal):—



* Augener and Co's Edition, No. 9801.

In Peters the first note (1) is *b*, which breaks the figure of the tied note; in the next the third beat of the alto voice has *f* (fifth line), and as the tenor and pedal have likewise *f*, the chord would be a weak one. The small notes show a passing fifth, but Bach doubtless knew what he was about, assuming, of course, that *c* is the correct note, which appears only given as probably so by Schubring. In the next instance, Peters has *b* natural throughout the bar, Mr. Best adhering to the reading of the B—G, retains *b* flat until the third beat; and the difference in the pedal is that of a single note, the last beat beginning with *g* instead of *a* as in Peters. Trifling as these variations may appear, it is necessary to point them out. There is one more reference to make:—

Ex. 8.



The two half-bars between the dotted lines are considered as superfluous by Dr. Rust, chiefly, as it seems to me, by reason of the tautological cadence; but the objection should go deeper, and justification for it sought by some flaw in the symmetrical arrangement of the sections. This fugue is seventy-seven bars in length, and some phrase with an odd bar will inevitably be found by those who apply the "foot-rule" to the measurement of music. Nature is said to rejoice in a "fraction," and Bach, one of nature's grandest products, seems to delight in extending his rhythmic periods, and most of his fugues will be found to contain an odd number of bars. The majority of organists will, I think, commend the editor for retaining these "half-measures." It may be added that this prelude and fugue belong to the early Weimar period, and the fugue is considered by Spitta as the most important of all so far; "and in its pure earnestness seems to prophesy of the works of the later Weimar period." Its date, then, would be some short time after 1708.

No. 3, Prelude and Fugue in D major:—



This appears in Peters, Vol. IV., No. 3, and in the B—G, No. 2, of Vol. XV. It was not known to Forkel. Several manuscripts of it are in the Royal Library, Berlin; one, of the fugue alone, belonged to Pastor Schubring already named, and who will be remembered by all Mendelssohn students in connection with the "book" of *Elijah*. The prelude and fugue were first found together in a volume belonging to a celebrated organist [David Traugott?], Nicolai, of Görlitz, a zealous Bach disciple. Some of the MSS. of the prelude are entitled simply *Pièce d'Orgue*. Griepenkerl states that the epithet *Concertato* is added to one in his collection, from which he infers that the piece was not used in Divine Service. This prelude and fugue dates from the early Weimar period, and Spitta characterises the composition as "one of the most dazzlingly beautiful of all the master's organ works." There is another reading of the fugue, considerably condensed, which is given as a variant at the beginning of Vol. IV. Peters, and which Griepenkerl hesitates to assign to Bach, but which Spitta considers could scarcely

have come from any hand but that of the composer himself.

There are in Mr. Best's edition several different readings as compared with that of Peters, and one or two deviations from the B-G volume. The first occurs in the seventh bar of the prelude:—

Ex. 10.

BEST.

PETERS AND B-G.

Ped.

The former is at any rate consistent, for if canonic imitation be intended, the last group in the bass should certainly be like the second. The fourth crotchet, alto voice, p. 24, l. 2, b. 7, in Best is *e*, in Peters, *f*; on p. 26, l. 2, b. 8, a different harmony is found (Peters, p. 16, l. 2, b. 9):—

Ex. 11.

BEST.

PETERS.

Ped.

The foregoing and following extracts I have compressed into two staves to save space. Best, p. 27, l. 2, b. 2, and Peters, p. 16, l. 4, b. 6:—

Ex. 12.

BEST.

PETERS.

Ped.

In both these instances Mr. Best agrees with the reading of the B-G. In the fugue, apart from the *Pralltriller*, restored in many places, and omitted in others, the first textual alteration will be found on p. 31, l. 3, b. 3, the first group of semiquavers (treble) being *c, a, c*, instead of *c, f, c* (Peters, p. 19, l. 2, b. 3); and in the next bar (alto), the third beat, semiquavers, reads *e, g, f sharp, g*, the last note being *a*, in the B-G edition. The third crotchet (tenor), p. 33, l. 2, b. 1, is *f*; in Peters, *a*; and in bars two and three of the next line is a more important modification:—

Ex. 13.

BEST.

PETERS.

Ped.

The notes added are the last four *c*'s, alto voice. By the insertion of these, the four-part writing is preserved. They are altogether omitted in Peters, and are given in small notes in the B-G. The pedal-part, p. 34, l. 3, b. 3, agrees with the text of the B-G; an alternative is

appended in a foot-note, corresponding to that adopted in Peters. On page 36, from the end of the second line, this pedal figure is repeated four times:—

Ex. 14.

Dr. Rust, on the authority of two of the MSS., places the *b* on the second line for the first two bars. One bar later, this different reading occurs in the upper part:—

Ex. 15.

BEST AND B-G.

PETERS.

Ped.

This occurs twice in sequence. Now we arrive at No. 4, Prelude in Fugue in E minor:—

Ex. 16.

[♩ = 60.]

[♩ = 84.]

This work also belongs to the early Weimar period (by this is not meant the brief stay there of a few months in 1703), and Spitta finds that "the inner connection of the two pieces is altogether much closer than that which usually exists in Bach between the prelude and the fugue." Dr. Rust bases his text on a manuscript of Pastor Schubring, collated with the edition of Dr. Marx, placing less reliance upon other MSS., and the copies of Forkel and Kittel, which latter served as the basis of the Peters edition. The bar in the prelude, now universally considered superfluous, was restored by Griepenkerl from the copies just named. In the fourth bar of the prelude, the *c* is natural in all but the Peters edition, where it is sharp; in the ninth bar, the last group (pedal) is *d sharp, f sharp, b, f sharp*, in Peters (following Marx), the third note is *d sharp*; two bars onward the third beat, pedal, is *a*, quaver, preceded by a quaver rest, in Peters (also according to Marx), the note is a crotchet; after bar seventeen comes the interpolation, or correction, I do not pretend to decide which. The bar (eighteen, in Peters) was omitted by Mendelssohn in the edition spoken of in the first of these papers; and, as Dr. Rust points out, it is in the structure of the phrases that the solution of the question as to its redundancy must be sought. Tested in this manner, Mr. Best's adhesion to this reading is justified, the MSS. in the Berlin Library notwithstanding. Page 41, l. 1, b. 3, the chord of *E* has only one *g sharp*; in Peters that note is doubled; last bar but one, after the passage in tenths, pedals, the two *b*'s are transposed. In the fugue, the *mordente* over the second *b* is omitted as of doubtful authenticity, and this course is followed throughout. Rust gives the ornament in parenthesis. Spitta appears to accept the *mordente*, but says the effect is grievously impaired if the additional note is taken as a semitone instead of a tone below—that is, of course, on *b*, the dominant. Two minor differences in the text are found in the middle stave of Best, p. 42, l. 1 and 2, and Peters, p. 90, l. 1, b. 6, and l. 2, b. 1:—

Ex. 17.

BEST.

PETERS.

Ped.

A more important variation is found in Best, p. 43, l. 1, b. 4, when compared with Peters, p. 90, l. 3, b. 2:—

Ex. 18.

In these two instances, Mr. Best agrees with the reading of the B—G. Concerning the last, Dr. Rust says: "To change the severe $\frac{3}{4}$ to the $\frac{2}{4}$ is inconsistent with the whole character of the fugue;" and although Griepenkerl was supported by the Berlin MSS., there is not wanting evidence of the work of a strange hand in them. A further slight difference will be found between Best, p. 43, l. 3, bars 2 and 3, and Peters, p. 91, l. 1, bars 3 and 4:—

Ex. 19.

As the melodic figure formed by the two groups in the first extract is twice repeated in descending sequence, there can be little doubt as to which is the correct reading. The last four bars differ so greatly in the editions under comparison, that they must be quoted in full:—

Ex. 20.

STEPHEN S. STRATTON.

To be continued.

THE LETTER AND SPIRIT OF MUSIC.

By G. W. L. MARSHALL-HALL.

ONE is much struck, on careful perusal of the scores of the great tone-poets, especially of Bach and Beethoven, with the almost entire absence of all marks of expression, or indications of any sort as to the manner in which the music should be rendered, only the slightest possible hints being here and there given. The inference to be drawn from this seems to be not that these masters of mirth and tears intended all emotion to be banished from their works, but that there is an *unwritten law of musical expression* which they supposed every one to understand, and which therefore rendered unnecessary further instructions. But while such a law without doubt exists, it unfortunately seems to be understood by none but a few gifted and highly-educated musicians; so that the finest masterpieces are in performance only too often either grotesquely caricatured, or lose all their emotional power, and bear the same relation to the original "idea" which caused them to enter into being, as a skeleton to the beauteous, soul-fraught, living man.

How common it is to hear musically uneducated people exclaim that they do not care for "classical" music (*i.e.*, music of such intrinsic beauty that the world has not suffered it to sink into oblivion); it is to be feared that this Philistine exclamation more often testifies to the dulness of the performer than of the hearer. The latter comes with the expectation of being moved to the heart with the effulgent beauty of music, and instead, a lifeless technical curiosity is offered for his inspection. What lover, eager to clasp his bride, could be expected to display equal enthusiasm over the pet mummy of his friend the palæontologist?

One would have thought that the first care of our music schools would be to educate the minds of young art students, and to train them not only to move their fingers—which are useful only as slaves of the brain—at express speed over their instruments, but to impress on them that to be a musician a man must be something more than a skilled acrobat.

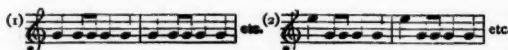
To a tone-poet (which is here taken to mean a man of large heart, strong intellect, and noble aspiration to better and make happier the lot of his fellows, who uses music as a means of expressing all that he feels, and wishes to say to the world) music is a very different language to what it is to people in general, and especially to that class of musicians who in over-studying its *technique* have lost its *sense*. All that words and painting labour to express, but can only succeed in hinting at, receives actual embodiment in music-tones. The most lofty and awe-inspiring passion, equally with the gentlest, tenderest emotion, can be plucked from out its mysterious shadow-land, and, by a touch from the genius of music, become petrified in tangible, reproducible form. All that man is capable of feeling is able to be translated and eternally perpetuated by music. Of what a man does, or thinks in words, music tells nothing; but the emotion which causes, or is caused by, such thoughts and actions, it registers. A man's character is not what he says or does, but what he *suffers*. Thus music is the only truthful biographer; a Beethoven sonata is the autobiography of the soul. Music indeed in itself is nothing, it only becomes something when it expresses the mighty passions of a mighty heart.

This is what music is to a tone-poet; what it is to the world in general, the world knows; but what it *might be*, does not, cannot yet know.

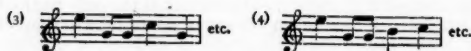
"Mad! mad! a mere mad dreamer!" cries the gold-hunting world, as with bruised limbs, and bleeding heart

it stays for a moment its careless career, to gaze on the happy and peaceful, if somewhat saddened face of one who has left the thick-thronged dusty road—caring little whether or no it leads to the gold-pit—and is lost in the wondrous words of myriad-voiced nature, who calls to him tenderly from every flowret, every grass-blade. Knowledge, not of a mass of undigested facts, for all true knowledge must be *felt*, not necessarily worded, or even able to be put into words—of what is highest in man; and endeavour—to share this knowledge with others, is alone capable of giving any degree of happiness. For him who possesses this *felt* knowledge, all the world is full of absorbing interest. To make a child *noble*, not wealthy, is the only way to make it happy, and should surely be the aim of every parent, and every educational establishment; the only way to effect this is to carefully nurture the emotions, nor can any more potent factor than music be found for this, inasmuch as it is founded directly on the human heart, and its phenomena correspond to those of the human physique when acted upon by the emotions.

The brutes use gesture in the same way as man for the expression of the emotions (concerning which Darwin has written a most interesting treatise); and from it has sprung the dance, by which man endeavoured further to provide an outlet for such feelings as imperatively required one. The chief feature in the dance is the adaptation of gesture to rhythm. A violent emotion naturally induces a violent gesture, and this, in the dance, caused the requirement of a corresponding strength of accent in the rhythm to be felt; hence gradually were formed harmony and melody, which, broadly speaking, resolve themselves into nothing but more or less strong accents. In the subjoined example this is plainly perceptible, the accent in (1) becomes much stronger if a higher note be placed at the commencement of each bar.



Melody is but an accumulation of such intervals, the depth of emotion which they indicate being proportionate to their distance one from the other, or from one chief accent to another. For all emotion produces expansion or contraction of the muscles, and the voice of a man speaking under the influence of agitation rises and falls continually, as the shades of his emotions vary; his corporal muscles imitating, as it were, the action of his mind. This is even more the case when singing. The more intense the passion the higher and louder (*i.e.*, more accented) will the sounds of the voice become, and the more forcible the gesticulation. The natural tendency of the voice is to make a *crescendo* in going from low to high, and as all instruments are used as voices by the great composers, one of the chief points to be studied in singing and playing, is what proportion of accent each note should receive. If example (2) be yet further melodised a double accent occurs, the second of which, by reason of the lesser interval, is the weaker.



In (4) this second accent gains additional force, because the note B does not belong to the same harmony as the other notes of the bar. Any change of harmony intensifies accent in proportion to its unexpectedness.

If Prelude No. XVIII. of J. S. Bach's "Forty-eight Preludes and Fugues" be examined, and these rules

applied, it will be seen that what, as ordinarily played, seems a mere technical exercise, is in reality one of the most glorious masterpieces of song that poet has ever felt or penned. But it must not be played *allegro*, as marked in most editions, but *adagio*. Bach seldom put any directions as to speed, thinking that those to whom the music itself did not speak, would never guess its meaning, however carefully he instructed them as to its rendering; consequently his finest thoughts are marred by being gabbled over as though they were so much ap-chatter. The marks of expression added are those which the voice naturally produces if the passage be sung.



Especially be the twelfth note marked; the augmented interval has an emotional meaning unutterable in words. In the fifth bar is an extraordinary effect, which is produced by the rests, the meaning of which is readily grasped when it is noticed that a man not possessing the gift of words, but being stirred by profound emotion, will open his mouth and make a gesture; as though his heart were burning to utter what was in it, and unable to find speech has to content itself with this substitute. Indeed, the very breath seems to come and go in spasmodic gasps—there is nothing finer in music outside the great Choral Symphony.



It is possible to give a yet more delicate accent to a note by holding it back in the least degree. *Time* in tone-poetry does not exist, but only *proportion*; but this proportion, which is regulated by rhythm, must only be foregone for some especial effect. Thus in bar 11 a slight modification of speed is most necessary for the effectual emotional rendering of the passage in which are large intervals, but only short notes. Be it not forgotten that only by singing can these passages be understood, for Bach's music above all others is essentially vocal.



By the relative length a note is sustained, by the manner in which it is approached and left, and by a hundred other ways, can the accent (*i.e.*, the emotional force) of a melody be varied; but the above examples suffice to show that even as in the human frame no two emotions are precisely similar; a constant rising and sinking, throbbing and surging flood ever coursing through the heart; so, in music, no two notes are ever alike, and the study of how to give each its due proportion is the chiefest technical study of a musician, which, however, is too often neglected and misunder-

stood. Till, however, this is firmly grasped, music cannot assume the beautiful shape of tone-poetry, and will fail to interest mankind at large. For the intellectual side of music, form—harmonic, melodic, and structural—is *in itself* utterly uninteresting to any but pedants, and is only beautiful and useful in so far as it is a means of adding to the emotional power of the whole.

The study of this innermost miracle of music cannot fail to have a refining influence on every student, for it is the study of the human soul, which becomes slowly but surely therein revealed.

Some fortunate beings intuitively understand what is, however, discoverable to all who choose to go in search of it. It is not uncommon for musicians to exclaim that expression cannot be taught. This is a most erroneous idea. Every human being (not suffering from a defect in his aural organs) who has been *systematically* familiarised with the idiosyncrasies of this glorious language, will very soon express himself in music, so far as the extent of his sympathies allows, and this, the very study of its deeper meaning, will ever widen. When the world hears a Beethoven sonata, or symphony, rendered as he conceived it, it will no longer turn away with its "don't care for classical music." Read, O ye pedagogues, what is inscribed on a past page of history:—"England expects every man"—not to calculate as to whether by this or that mode of working he will better himself, or save himself trouble, but—"to do his duty." It is your duty to see that the holy gospel of art shall be preached by apostles who understand not only its letter, but its *spirit*.

MUSIC DRAMAS, PAST AND PRESENT.

BY JOSEPH VEREY.

"WHAT is the difference between a music drama and an opera?" I fancy I hear some readers inquiring. As a rule, the classification may be thus made: The ordinary opera of the Italian school was in most cases a work in which the music was the first consideration and the drama the second. Or it may be said that in many instances the drama was of no consideration at all, judging by the indifference of composers in setting music to a libretto totally destitute of interest. But music must have some reason for its existence on the stage; otherwise it had better be "abstract music," and played by the orchestra alone, or rendered in the shape of cantata or oratorio. All who are familiar with the operatic stage will easily recall a host of works in which pretty and sometimes really fine music has been allied with some meaningless and trivial story. It passes for an operatic work, but it is a very different, and indeed a far less artistic production than a genuine music drama.

It has been said that "the domain of music begins where that of language ends," and no doubt the dramatist of imagination must have often felt the want of some higher method of expression in those exalted moments when even the most impassioned language fails to realise all that is pictured by the imagination. We often find in the works of the older dramatists that when some scene or situation appeared to baffle them to express it in blank verse, their genius found scope in song, and the composer was called in to help them. Few of the great Elizabethan dramatists are without examples of this kind, and in many of Shakespeare's works the sweetest lyrics occur set to music by the best composers of the time, and still remaining popular. The old ballad operas were in some measure music dramas because they were dramatic pieces out of which music naturally developed, but at the time these

were in vogue musical art had not sufficiently advanced to admit of the modern treatment. There was no idea of giving expression to the subject of the play, or of realising its picturesque and poetical suggestions by the aid of orchestra and chorus. Whatever was done in the way of musical illustration was confined almost entirely to solo voices, but sometimes a bolder flight was taken, and the weird imaginative effects of the scenes where the witches appear in *Macbeth* may be taken as a primitive effort in the direction of the music drama, with, however, this vast difference, that the orchestra is of the least possible value. There are solos for the principal witches, and such other effects as are attempted are produced by the choralists. Crude, inartistic, incomplete as it is, we may yet say that until recently *Macbeth* has literally been played as a music drama.

It is very curious when we come to trace the origin of such works, that all over Europe at nearly the same period we find attention being drawn to the possibility of heightening dramatic effects with music. With all the imperfections of the lighter school of Italian opera, we must give to Italy the credit of being early in the field as the originator of the music drama. In 1590, at the Florentine Court, two pastorals with music by Emilio del Cavaliere were produced with such great success that soon the new style of composition was talked about all over Italy. Cavaliere was soon followed by others, among them an excellent musician, Peri, who had earnestly studied the Greek drama, and who conceived the idea of producing something similar on the Italian stage. In fact, he did at Florence what Mendelssohn achieved in Germany, and brought out a form of music drama of which the Greek was the model. Mendelssohn's *Antigone* and other works of the kind will be readily recalled, but in these echoes of the Greek stage there was an inevitable rigidity. We feel it even in *Antigone*, with all the charm of Mendelssohn's beautiful choruses added, and three centuries ago the Italians had just the same impression. Peri had written a music drama, *Daphne*, and in it for the first time was introduced the form of recitative, half-singing and half-speaking, which subsequently in so many forms reappears in Italian operas. Sometimes it is serious and passionate, at others it is employed humorously and develops into comic opera, but in one shape or other this kind of recitative has ever been popular. In 1600, at the marriage of Marie de Medicis with Henry the Fourth, King of France, one of the chief features of the festivity was the tragedy, with music by Peri, entitled *Euridice*. I have before me as I write some of the music of this very work, and spite of its simplicity in comparison with modern music dramas, I may even say crudity, I am struck by a natural feeling for dramatic expression which one would hardly expect to find in a work composed nearly three centuries ago. Claudio Monteverde of Cremona and others developed this style, and the composers for the Church, seeing how popular it was becoming, adopted it, and in these simple beginnings we have the commencement of oratorio.

I do not intend to follow up the progress of the Italian music drama, but merely to show how important it is in anything approaching to our modern opera forms that there should be a foundation of genuine dramatic interest. Wagner did not alone discover that a music drama was superior to an opera of the latest Italian pattern, he had simply taken greater pains to ascertain their comparative value, and when he wrote *The Flying Dutchman*, suggested by the poem of Heine, who had followed Fitzball in his adaptation from a tale in *Blackwood's Magazine*, other musicians were astonished at

the effect, and Spohr regretted that he had never been so fortunate as to get "such a masterpiece." Wagner had, in fact, strong dramatic feeling, hence his music is also dramatic. When he offered the work in Paris, the kind of music he had written was entirely underrated and misunderstood, as that of *Tannhäuser* was later, but his libretto was admired with the ridiculous result that it was entrusted to a chorus-master named Dietsch, who actually set Wagner's music drama to music, and under the title of *Le Vaisseau Fantôme* it was produced in Paris, November 9th, 1842. The wretched music of M. Dietsch swamped even the vigorous libretto of Wagner, and the failure of *Le Vaisseau Fantôme* was as complete as it deserved to be. Peacock, the whimsical author of *Headlong Hall*, says the libretto of an opera is merely the "peg to hang the notes upon," and too many composers have acted on that idea to their cost. The increased literary cultivation of musicians has had a good effect on the music drama, and we see in modern times, Wagner, Boito, and others, constructing their own plots. It is undoubtedly difficult to combine the musical and dramatic faculty sufficiently to make a perfect music drama, hence we see so many failures. The beauty of Rossini's music to *Guillaume Tell* hardly saves it from oblivion because of the feeble construction and fitful interest of the dramatic portion. The eccentricity of the *Zauberflöte* has been almost sufficient to extinguish some of the noblest music ever written. The dullness of *Euryanthe* has ruined the lovely music of Weber, and even *Oberon* can scarcely be said to live. All his days Mendelssohn fretted that he could not get a music drama to satisfy his aspirations; and Schumann's music to *Genoveva* was buried in a flimsy drama for which nobody cares.

The fact is, to create a perfect music drama the musician must also be gifted with poetic, dramatic, literary, and pictorial feeling. Wagner was quite right in saying that a true music drama must be a combination of all these arts. His love of the great dramatists, especially Shakespeare, paved the way for employing dramatic art with success in alliance with music, although he failed like many more at first, for his music drama founded on *Measure for Measure*, produced at Magdeburg, was a fiasco; and in fact it may be doubted whether any composer could make it suitable for an opera. Attracted by the dramatic and picturesque situations of "Rienzi," he made a music drama of the novel, and tried to get it produced at Paris without success. It was when he took up subjects combining dramatic with poetic and mystical effects, like *Lohengrin*, or themes of simple passionate and human interest, like *Tristan*, that the genius of Wagner fully asserted itself.

Among the few French composers who endeavoured to produce a music drama, as distinguished from an opera, was Berlioz. His *Les Troyens* was an example, but, apart from the musical merit, this failed in some measure owing to the manner in which it was produced at the Lyrique. The composer, like Wagner, wanted splendid stage illusions. He asked for a waterfall: they gave him a painted cascade. He wished for a dance of satyrs: they supplied an ordinary ballet dance; and when he demanded torches they were refused for fear of the dancers setting themselves or the scenery on fire. Then one of his principal scenes was so complicated that there was a "stage wait" of fifty minutes; and *Les Troyens* came to grief, and will probably never be heard of any more. Berlioz had better fortune in setting Shakespeare's *Much Ado about Nothing*, but it came nearer to comic opera than music drama. Composers had need to be more careful in what they set to music. Gounod, in *Faust*, approached the standard, but to show how easily a musician may be led into the

pitfall of composing to a bad libretto, I will instance the book of *La Nonne Sanglante*, which, after being offered to Halévy, Grisar, and Verdi, was set by Gounod, and failed miserably at the Grand Opera in 1854.

Anything worse than the dramatic portion of most English operas can hardly be imagined, and we do not recall a single work that can lay claim to being a music drama. But great German composers have been equally careless. Even *Fidelio*, in spite of the fine character of the heroine, was unworthy of the genius of Beethoven. *Léonore ou L'Amour Conjugal* was a stale story set to music by Gaveaux and Paer, before Beethoven took it in hand. *Der Freischütz* had the elements of a true music drama; that is, it was dramatic first and musical afterwards. The music grew out of the story, heightened and idealised it, and made what was grotesque and fantastic impressive and poetical. A peculiarity of operatic works which few have remarked is the striking difference there is in the manner in which a composer will regard a drama. Take *Medea* by Cherubini and compare it with the *Medea* of Simon Mayer, or the *Medea* of Benda. Who would imagine it possible for music to the same subject to be so essentially different? Or contrast Lully's *Armide* with the setting of Gluck, or that of Handel. Again, in another school, compare the *Barbiere* of Paesiello and Rossini, or that composer's *Semiramide* with Bianchi's or Catel's; or take the contrast between Spohr's *Zémire et Azor* and that of Grétry; or Auber's *Gustave* and Verdi's *Ballo in Maschera*; or Carafa's *Masaniello* and Auber's; while *Faust* may be contrasted in the scores of Spohr, Gounod, Boito, and three or four other composers. Perhaps one of the most remarkable contrasts of all is that of Rossini's *Otello*, and the recent work of Verdi, who may be credited with having composed a music drama of high character to the tragedy of Shakespeare. The cause of so many failures in opera, and the scarcity of genuine music dramas, may be set down to the tendency of composers to set to music plays already popular. Many of Victor Hugo's dramas have been taken by the musician, not because they were always well adapted for the purposes of music, but because they were familiar and popular. Librettists do not care for the "eternal fitness of things." They will undertake anything. Fitzball agreed to write the libretto of an opera upon *The Corsican Brothers*. Balfe was to compose the music, and Mr. Sims Reeves was to have represented the twin brothers. I have never heard what became of this, but recently Mr. Fox tried his hand at the same subject. As for Shakespeare, I once in a former article showed what a host of composers had taken his plays for operatic purposes. There are at least six settings of *Romeo and Juliet* besides that of Gounod just revived at Covent Garden. There was a chance of Mendelssohn's setting *The Tempest*, but it fell to Halévy. I have given a few illustrations out of thousands, but they will be, I think, enough to prove the vital difference there is between the ordinary operatic work and a real music drama.

OUR MUSIC PAGES.

PROFESSOR E. PAUER gives in his "Vingt Études faciles et progressives" all the title promises, the twenty pieces which make up the work being real studies, and both easy and progressive. But Mr. Pauer gives something more, and this by no means despicable something is—good, interesting, and pleasing music. The three studies, Nos. 9, 10, and 19, contained in this month's "Our Music Pages," will illustrate and confirm what we say, and at

the same time show, at least to some little extent, how varied is the contents of the volume. As the studies in question speak for themselves, we need not exercise the office of interpreter.

Foreign Correspondence.

MUSIC IN VIENNA.

At the Imperial Opera 305 performances have been given during the annual season, including sixty-five operas by thirty different composers, besides fourteen ballets. Absolute novelties, however, there were only two: Weber-Mahler's *Drei Pintos*, and Robert Fuchs' *Königsbraut*, besides one ballet. The largest number of representations was reached by Verdi's *Otello*; after this, in the following order, by *Lohengrin*, *Carmen*, *Trompeter von Säckingen*, and *Die lustigen Weiber von Windsor*. Taking the composers, Wagner's operas were most frequently given, namely, thirty-nine times; four operas by Verdi together thirty-three times; four by Meyerbeer sixteen times. Those that do not find sufficient variety here must indeed be hard to please.

The youthful bravura singer, Irene von Abendroth, favourably mentioned in my letter of March last, has been engaged at that House on trial for one year.

Molière is at last falling a prey to the ever-active research of the librettist of operetta, the famous comedy *Le Bourgeois Gentilhomme* having been adapted for that purpose by Bruno Zappert and Richard Genée here, under the title *Der Herzog von Neufundland*, and is now waiting for a composer to supply the music.

A *profos* of operettas, the Imperial conductor, Joseph Hellmesberger junior, has just completed another one-act piece to a libretto by Genée, which will probably be produced next autumn under the auspices of Director Jahn of the Imperial Opera; and Rudolf Weinwurm, to whom we are indebted for many beautiful four-part songs, has written a comic opera in three acts, entitled *Der Liebesring*. Would that grand opera were as prolific.

The increase of favour extended to Wagner's music is proved by the fact that the *Meistersinger* and *Tristan und Isolde* are to be produced in Hungarian at Budapest, and if successful, a cycle of the whole of the master's operas is to be given in the same tongue, forming in that case the first serial performance of those works from *Rienzi* to the *Götterdämmerung* in a foreign language on any stage.

The Bohemian violinist, Franz Ondriczek, who rightly enjoys the highest fame in Germany, but who has apparently never been appraised at his exceptional value in England, has met with extraordinary success in Roumania, being presented with a valuable decoration by the King, and with a splendid diamond ring and her photograph by the accomplished Queen.

Three other musicians of genuine merit have been decorated by the Emperor Francis Joseph: Johannes Brahms, Anton Dvůřák, and Charles Ritter von Mikuli the editor of Chopin's works.

The programme for the impending great Vocal Festival has very properly been composed of genuine national pieces, more or less known to all the members of the mighty association, so that a great effect may be anticipated from their rendering by about ten to twelve thousand voices.

Sigrid Arnoldson, who in many cities has been placed by the side of Patti, has married her *impresario*, Alfred

Fischhof, of this city, a by no means rare case in artistic life, and as has been pointed out, one preferable to the husband becoming the *impresario* after the marriage. Herr Fischhof has shown great tact both in the discovery and in setting off the brilliancy of that latest northern star. And yet another matrimonial alliance which may interest your readers is that concluded by the celebrated violinist Frl. Marie Soldat with a government employé, Herr Röger, of this city.

According to the report presented by our Conservatorium for the year 1888-9, the total number of pupils was 886, of which 60 were foreigners, including two English. The new prospectus of this great Institute, which was founded in 1817 by the "Gesellschaft der Musikfreunde," points out that there are fifty-seven teachers, including the eminent names of Frau Meyer-Dustmann and Herr D. Gänsbacher for vocalisation, with the famous court-actors Herren Arnsburg, Baumeister, Krastel, and Friedrich, in the dramatic department, which with the students' operatic stage, whence numerous highly promising *débuts*, both male and female, are constantly drawn for the Austrian and German stages, forms an important feature of the school. The new course begins on the 16th September, 1889, and ends on 15th July, 1890. The terms are only from about £8 to £16 (100 to 180 florins) per annum. Pupils are placed with respectable families, if desired, and the director, Professor Joseph Hellmesberger, supplies with pleasure full particulars.

The first prize for violin playing at the Paris Conservatoire was gained by a young Viennese, and winner of the first prize at the Vienna Conservatorium, Emil Barach (Baré).

Anton Dvůřák is partly re-writing his last but one operatic work *Dimitry*. Amongst novelties in preparation for the National Opera at Prague mention might be made of Roskoschny's *Kovocovic's Armida*, and a new music drama by Zdenko Fibich.

The well-known song writer, Erik Meyer-Hellmund, has presented a new opera, *Margit*, to the German theatre of the Bohemian capital.

Reviews.

Deux Préludes pour Piano. Op. 25. Par E. DEL VALLE DE PAZ. (Edition No. 6,111; net, 1s.) London: Augener & Co.

HE who takes up these Preludes with the expectation of finding in them dry forms of arpeggios and runs will be agreeably disappointed. Instead of dryness and formalism he will discover nothing but freshness and life. Both pieces are strongly impassioned, both are interesting, and each in its way fine; but we prefer to the elated, onward-rushing, heaven-scaling second, the first, full of deep, tender feeling, now sweetly plaintive, now vehemently urgent. The restless, uninterrupted triplet accompaniment of the first Prelude (*Appassionato*; C, D minor) and the equally restless and uninterrupted semiquaver accompaniment of the second (*Mosso e con fuoco*; A, A major) form a fit undercurrent for the melody.

Impromptu pour Piano. Op. 17. Par X. SCHARWENKA. (Edition No. 6,385; net, 1s.) London: Augener & Co.

TO speak in connection with this composition of originality would be an inexcusable extravagance, but it would

demonstrate a lamentable dulness were one to speak of plagiarism. Scharwenka's Op. 17 is a *hommage à Schumann*, a self-absorption in Schumann's individuality, and a reproduction of his way of thinking and expressing himself. But whatever otherwise our opinion of the Impromptu may be, we must admit it to be pretty. This is much, and ought to satisfy all reasonable people, at least keep them from grumbling. Nay, does not this very Schumannism which pervades the piece give a grace, an interest to it?

Adagio de la Sonate et Menuet de la Sonate pour Piano.
Par JEAN L. NICODÉ. London: Augener & Co.

THE publishers of Nicodé's pianoforte sonata have thought it advisable to print separately each of the two middle movements. Many of the weaker vessels (we apply the expression to a class of musical amateurs generally, no disparaging reflection on the fair sex is intended), to whom the whole work is too long, will be duly grateful for the boon. They can now enjoy the solemn *cantabile* Adagio or the happy, quietly humorous Menuet without twinges of conscience because of the unplayed preceding and following movements.

Six Sonatinas for the Pianoforte. By F. KUHLAU.
(Edition No. 8,201; net, 1s.) London: Augener & Co.

NEXT to Clementi's sonatinas Kuhlau's are undoubtedly the best and easiest instructive sonatinas we have. In one respect they are even superior to Clementi's. The Italian master is rarely quite free from a certain dryness; in Kuhlau's music, on the other hand, the bloom and grace of nature, so to speak, displays itself in every bar. The composer had the gift of easy inventiveness, a rare and, though not the most precious, yet a very valuable gift. Sweetly and pleasingly flows the melody, and apparently from an inexhaustible source, everything being natural, in good taste, and easily intelligible. The six sonatinas before us form a first volume, a second volume may therefore be looked for.

Reisekissen (Impressions de Voyage) pour Piano. Op. 270. Par F. KIRCHNER. London: Augener & Co.

THE first five numbers of this series we have already reviewed; now we have before us Nos. 6, 7, and 8. In the "Storm in the Mountains" (No. 6) the composer lets us off easy with some growls of thunder and a few flashes of lightning, the larger half of the sketch being taken up by a serene *Allegretto pastorale*; "Summer in Field and Grove" (No. 7), an *Allegretto scherzando*, and "In the Tyrol" (No. 8), a Tyrolienne, are both pieces which do justice to their titles, and, on account of their simple prettiness, must win the good graces of players and hearers.

Rondinos for the Pianoforte. Arranged and Fingered by CORNELIUS GURLITT. London: Augener & Co.

THE Rondinos before us are four in number, two of them for pianoforte solo, respectively by A. Diabelli and A. André, being Nos. 7 and 8 of a first series of twelve Rondinos; and two for pianoforte duet, respectively by J. Schmitt and C. Czerny, belonging to a series of six Rondinos: both series leading from the easiest up to the difficulty of Clementi's first sonatina. In short, they are one and all very easy, and, we may add, supply excellent and attractive teaching material.

Bal d'Enfants (Kinderball) pour Piano à quatre mains. Op. 130. Par R. SCHUMANN. (Edition No. 8,627; net, 1s.) London: Augener & Co.

AMONG the writers of four-hand pianoforte music Schumann stands in the front rank, with Schubert by his side. If we remember that, with the exception of the Menuet (already composed in 1850), this work came into existence in 1853, the last year of the master's artistic activity, its freshness and youthfulness cannot but surprise us. In this respect Op. 130 distinguishes itself from most of Schumann's productions at that period. It is always delightful to play and hear these charming dances, full of *esprit*, humour, and poetry—the Polonaise, Walzer, Menuet, Écossaise, Française, and Ringelreih. They are real gems in the pianoforte literature à quatre mains.

Classical Violin Music of the 17th and 18th Century.
Edited by G. JENSEN. Book III. (Somis, Nardini, and Senaillé.) (Edition No. 7,403; net, 1s.) London: Augener & Co.

THE third book of Jensen's edition of *Classical Violin Music of the 17th and 18th Century* brings specimens of the compositions of two famous Italian and one French violinist. The *Adagio* and *Allegro* by Giovanni Battista Somis (1676–1763) do not bear out Wasielewski's opinion that his violin sonatas are poor and without artistic value. An *Adagio* by Pietro Nardini (1722–1793) shows to how great an extent this master is already a modern; the expressive melodic outline and its rich ornamentation are equally charming. The *Aria* by Jean Baptiste Senaillé (1687–1730), a composition in rondo form, has the characteristics which distinguish the best French music: ease and grace. Jensen's accompaniments (filling up of the thorough-bass) prove him to be an artist of good taste and excellent musicianship.

Andante and Allegretto for Two Violins and Piano. By PIERRE PERROT. Edinburgh: Paterson & Son; London: Augener & Co.

THE title seems to promise elaborate movements in the sonata or rondo form. But this artless Andante and Allegretto are nothing of the kind. The former is a sentimental melody, and the latter a something that reminds one of Schottische and Galop. The second violin part is in the style of the seconds one hears improvised by the people. Such is the nature and structure of Pierre Perrot's Andante and Allegretto, whose pretty tunefulness will be appreciated by lovers of light drawing-room music.

Morceaux d'ensemble. Par FR. HERMANN. (Edition Nos. 7110i & 7110k, each, net, 1s. 6d.; No. 7130i & 7130k, net, 1s. 4d. and 1s.; Nos. 7215i & 7215k, net, 1s. 2d. each; and Nos. 5330i & 5330k, net, 1s. and 1s. 4d.) London: Augener & Co.

WE need not do more than specify the contents of these new additions to the *Morceaux d'ensemble*, as the nature of the editing and the character of the series are already well-known to the readers of the MONTHLY MUSICAL RECORD. In short, then, we have here two pieces—the chorus of peasants and knights from the first finale of Weber's *Euryanthe* ("Jubeltöne, Heldensöhne, fröhlich jauchzend euch empfangen"), and the chorus of hours from the third part (No. 18) of Schumann's *Das Paradies und die Peri* (Schmückt die Stufen zu Allah's Thron); and these pieces not in one, but in four arrangements—namely, for two violins and piano; for three violins and

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ETUDES FACILES ET PROGRESSIVES

par

E. PAUER.

Augener's Edition N^o 8319.

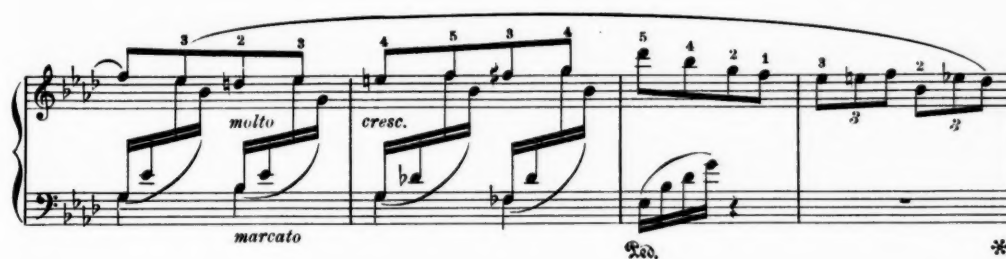
Vivace assai. ($\text{♩} = 126$)

10.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The tempo is marked 'Vivace assai' with a tempo of 126 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte), 'dim.' (diminuendo), 'cresc.' (crescendo), and 'p' (piano). Fingerings are indicated by numbers 1-5 above or below notes. The piece is numbered '10.' at the beginning of the first system.



First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The music features a series of eighth-note chords in the right hand and single notes in the left hand. A *cresc.* marking is present in the first measure. A slur with fingerings 4, 5, 4, 3 is over the first four measures. A *f* marking is in the fourth measure. The system ends with a repeat sign and an asterisk.



Second system of musical notation. Treble and bass staves. The music continues with eighth-note chords and single notes. A *molto* marking is in the first measure, and a *cresc.* marking is in the second measure. A slur with fingerings 3, 2, 3 is over the first measure, and a slur with fingerings 4, 5, 3, 4 is over the second measure. A slur with fingerings 5, 4, 2, 1 is over the third measure, and a slur with fingerings 3, 2 is over the fourth measure. The system ends with a repeat sign and an asterisk.



Third system of musical notation. Treble and bass staves. The music continues with eighth-note chords and single notes. A *p* marking is in the first measure, and a *cresc.* marking is in the third measure. A slur is over the first four measures. The system ends with a repeat sign and an asterisk.



Fourth system of musical notation. Treble and bass staves. The music continues with eighth-note chords and single notes. A slur with fingerings 2, 4, 5, 5, 4 is over the first measure, and a slur with fingerings 5, 4 is over the second measure. A slur with fingerings 4, 5 is over the third measure, and a slur with fingerings 4, 3 is over the fourth measure. The system ends with a repeat sign and an asterisk.



Fifth system of musical notation. Treble and bass staves. The music continues with eighth-note chords and single notes. A slur with fingerings 3, 2 is over the first measure, and a slur with fingerings 3, 2 is over the second measure. A slur with fingerings 2, 2 is over the third measure. A slur with fingerings 2, 2 is over the fourth measure. A slur with fingerings 2, 2 is over the fifth measure. A slur with fingerings 2, 2 is over the sixth measure. A slur with fingerings 2, 2 is over the seventh measure. A slur with fingerings 2, 2 is over the eighth measure. A slur with fingerings 2, 2 is over the ninth measure. A slur with fingerings 2, 2 is over the tenth measure. The system ends with a repeat sign and an asterisk.

Andantino grazioso. ($\text{♩} = 108$.)

19.

p

cresc.

f *più f* *ff* *dim.* *con*

espressione *p* *rit.*

Tempo. *f*

poco rit. *p*

piano; for two violins, viola, violoncello, double-bass, and piano; and for three violins, viola, violoncello, double-bass, and piano.

I Fanni e le Driadi, Minuetto d' "Ondina," 1re Suite d'Orchestre. Op. 21. Par E. DEL VALLE DE PAZ. (Edition No. 7044 [Partition], net, 1s.; No. 7044b [Parties d'Orchestre], net, 1s.) London: Augener & Co.

NOW we have before us in score and in parts the Minuet entitled *The Fauns and Dryads*, from Valle de Paz's orchestral suite *Ondina*, a four-hand arrangement for piano of which we reviewed not very long ago. As to the minuet, we can say that this setting for stringed instruments brings out its delicate beauty and winning graces much better than the four-hand arrangement. Indeed, so bewitching is this minuet, that we are sure it will become a favourite and stock-piece of all small orchestras.

Songs, with Pianoforte Accompaniment, by various composers.

"A MAY SONG," by Mary Carmichael (London: Stanley Lucas, Weber, and Co.), distinguishes itself by freshness and brightness. Gerard F. Cobb's "Mary Queen of Scots," and "Look before you Leap" (London: Reid Bros.), are winning songs—simple, but well written. "My Gauntlet's down," a bass song by K. Boundy, is above all fiery and vigorous; H. Weidt's "Der Giessbach" ("The Cataract"), unaffectedly and felicitously melodious, and the same composer's bass song, "Der verbannte Polenfürst" ("The Polish Exile"), rich in various moods; and G. C. Miller's "Light at Eventide," too naïve in matter, and unripe in every other respect. (Of the last four songs Augener & Co. are the publishers.) As to William Carter's *Meditation on the Melody in Chopin's Funeral March*, for voice, violin, pianoforte, and organ *ad lib.* (London: Novello, Ewer, and Co.), we prefer infinitely the original. Erskine Allon's, Op. 13, *Ten Love Songs* (The London Music Publishing Co.), the words of which are by modern poets, deserve a longer notice (so do some of the above songs) than we give them here; they show the endeavour to keep clear of the commonplace, and do so sometimes at the cost of harmonic reasonableness and good breeding.

Vingt-Quatre Solfèges, pour voix de Basse, avec accompagnement de piano. Par G. TARTAGLIONE. (Edition No. 6184a; net, 1s.) London: Augener & Co.

SIGNOR TARTAGLIONE'S solfeggios are in the style of Concone's *Leçons de chant*. They are so melodious that, were it not for the absence of words, they might be called songs or airs. No doubt they will be found useful. Of the twenty-four solfeggios, only twelve—the first book—are as yet in our hands.

Songs of the Year. Twelve two-part songs for female voices. The words by EDWARD OXENFORD, the music by HERBERT F. SHARPE. (Edition No. 4,126i; net, 3d.) London: Augener & Co.

NO more cheerful and cheering autumn song than Mr. Sharpe's "The Harvesters" ("With merry song the harvesters Beguile the hours away")—the song of September—can be wished. If you do not believe this, try and judge for yourself. Of the result of your trying and judging we have no doubt.

Two-part Choruses for Female Voices. By H. HEALE. (Edition Nos. 4008a, b, c, d; net, 3d., 4d., 3d., 4d.) London: Augener & Co.

WE do not know to which of these four eminently singable songs we give the preference; but we do know that something may be said in favour of each of them—of the ballad-like "Emigrants" ("There was heard a song"), as well as of the rocking "Gentle Spring" ("Gentle Spring, in sunshine clad"), the blithe "Voice of Spring" ("I come, I come! ye have called me long"), and the grey, chill "Winter" ("When winter winds are piercing").

Vocal Dance Tunes, Old and New: Movements from instrumental works, arranged for two female voices, with pianoforte accompaniment. (Edition Nos. 4031, net, 4d.; No. 4032, net, 3d.) London: Augener & Co.

THE two last instalments of *Vocal Dance Tunes, Old and New* are new rather than old; both, however, are likely to live to a good old age. The younger one of the two is a Scherzo-Minuet by E. Del Valle de Paz ("Sing, sweet songsters"), and the other is a Mazurka (Op. 68, No. 1) by Chopin ("Blow, ye Zephyrs, o'er the sea").

Four-Part Songs for Mixed Voices. By R. SCHUMANN. (Edition No. 4621, net, 4d.; No. 4622, 3d.; No. 4623, 3d.) London: Augener & Co.

THE three four-part songs for soprano, alto, tenor, and bass, now before us, are Nos. 2, 3, and 4 of Schumann's Op. 59 (*Vier Gesänge für gemischten Chor*). They are very good compositions of their kind, although perhaps a lesser man might have composed them. And yet in writing these words a doubt steals upon us: would a lesser man have been capable of giving the delicate touches we meet with here and there in these part-songs? How charming, for instance, the conclusion of "Gute Nacht" ("Good Night")! The other songs are "Am Bodensee" ("The Return") and "Jägerlied" ("Hunter's Song"). Both the original words and an English translation by W. Grist are given in this edition; and a piano part (for practice) is added to the vocal score.

"*Rest, Sweetheart*." Four-part Song for Male Voices. By H. WEIDT. (Edition No. 4872; net, 4d.) London: Augener & Co.

NOT a work of profound musicianship or any other profundity, but undoubtedly a song of many excellent qualities of a more superficial sort. In short, "*Rest, Sweetheart*" is throughout soothingly euphonious, full of sweet sentiment, and all in all exceedingly pleasing—an effect to which, by the way, the passage with the alternate solo (now baritone, now tenor) and chorus contributes something.

Music for the People. A Retrospect of the Glasgow International Exhibition, 1888, with an Account of the Rise of Choral Societies in Scotland. By ROBERT A. MARR. Edinburgh: John Menzies & Co.

FEW people, even north of the Tweed, will care much about the biographies of pipers and bandmasters, and of organists of no or merely local fame. It is different with *The Rise of Choral Societies in Scotland*, of which Mr. Marr treats in a very interesting and valuable introduction of 111 pages. In this historical essay, the author has brought together a good deal of little-known information, which goes far to vindicate the right of the Scotch to the name of a musical nation. We must, however, object to

his statement that "choral singing, as now understood, was a creation of the great master's [Handel's]." This statement, we think, cannot be proved; nay, it is even disproved by his own facts. As to the bulk of the volume (176 pages), it is, as the author says in the preface, "in substance based upon those sketches and brief notices of the various choral societies, organists, bands, pipers, and other musicians, who appeared at the International Exhibition of Glasgow in 1888, which I wrote for the Official Daily Programme." The most interesting item in this latter and larger part of the book is a biographical notice of Dr. A. C. Mackenzie; and next to it, a few notices of exceptional organists and bandmasters who do not belong to the categories above specified.

Exercises on the Elements of Music. By JOSEPH NORMAN. London: Weeks & Co.

As this pamphlet of eighteen pages is arranged in chapters to be used with a certain text-book, we cannot criticise it for what it contains or does not contain, and for its too brief or too copious treatment of one or the other subject. What the author aims at seems to be well done, but with the aim—i.e., cramming (the pamphlet is destined for students preparing for the R. A. M. Local Examinations)—we have no sympathy whatever. But does not the author come too late with his publication? The examinations of the united Royal Academy of Music and Royal College of Music are sure to make greater demands on the theoretical knowledge of the examinee than can be satisfied by Mr. Norman's eighteen pages.

Opera and Concerts.

By J. B. K.

ROYAL ITALIAN OPERA.

MR. AUGUSTUS HARRIS crowned his remarkable managerial efforts of the season with a magnificent representation (in Italian) of Richard Wagner's comic masterpiece, *Die Meistersinger*, that worthy "pendant" to the great composer's *Tannhäuser*, which illustrates the more tragic vocal tournament at the "Wartburg." The cast presented a rare *ensemble* of fine singing and acting, the great Polish tenor, Jean de Reszke, and the celebrated French baritone, Lassalle, surpassing themselves in the difficult rôles of Walther von Stolzing and Hans Sachs, Isardon and Montariol were excellent representatives of Beckmesser and David, respectively, and the American *prima donna*, Giulia Valda (who succeeded Madame Albani after a few nights), lent the charm of her fresh and sympathetic voice and perfect vocalisation (one of the very few singers who can produce an irreproachable shake) to the part of Eva. Both chorus and orchestra were very fine under the baton of Signor Mancinelli, who is obviously in touch with the composer's genius, and who conducted the wonderfully complex music practically by heart. The *mise en scène*, grouping of the masses, &c., was more than worthy of the traditions of the famous Covent Garden stage, the net result being a triumphant victory over difficulties, all things considered, almost or absolutely unique in London operatic history. The closing night of the season was dedicated to Gounod's revived *Roméo et Juliette* (in French), with Jean de Reszke and the delightful Australian soprano Madame Melba in the respective title rôles. Arrangements for next season are said to be in progress, when the lately collapsed "Her Majesty's Opera," will present rival attractions under the auspices of a recently formed syndicate.

ROYAL ACADEMY OF MUSIC.

A MOST commendable feature of the Royal Academy's Orchestral Concerts is the large share allotted to the students' own compositions. Thus the concert under notice introduced a

"Romance for Orchestra" by E. Cuthbert Nunn (teacher, Davenport), which might more appropriately be called a "valse lente," passing its tuneless, if not strikingly original themes, alternately to the various instruments in an effectively varied score. Less fluent, but more vigorous—Scottish in character—is Learmont Drysdale's Orchestral Ballade, "The Spirit of the Glen" (teacher, Corder). Skilful handling of the orchestra seems to be an instinctive gift of Scotch composers, as is again shown by this clever work; whilst Reginald Steggall's Andante, from a Symphony in G (teacher, E. Prout), reflects the calm temperament of the Englishman, contrast being possibly supplied in the other movements of the score.

Among the pianists who appeared the palm of merit is due to W. L. Lamb (Frits Hartvigson, teacher), who performed the first movement of Beethoven's great Concerto in G, Op. 58, with Hans von Bülow's rather ineffective Cadenza (an excellent plan to give the names of the composers of the Cadenzas in the programme), with genuine artistic feeling and unerring certainty; the last two movements, including a fine Cadenza by Frau Clara Schumann, being added by Rose Meyer (H. R. Evers, teacher) in fairly good style. We were glad to see one entire work divided between two pupils, as suggested in these columns, instead of fragments from different works being given to the several performers. Kate Goodson (teacher, Oscar Beringer) lacks physical power and intensity for an adequate interpretation of Liszt's magnificent Concerto No. 1 in E flat. At the same time she must be credited with considerable intelligence, a good technique and a light touch—indeed too lightly applied in some portions of the work, especially in so large a hall (St. James's), rendering, *p.e.*, the shake leading to the finale, absolutely inaudible. Very youthful Ada Tunks (teacher, Walter Macfarren) played Mendelssohn's "Rondo Brillante" in B minor, Op. 22, with due brilliancy, this being the only performance without book. (See remarks in notice of "Royal College of Music.")

The vocal display included C. M. von Weber's hymn "In Constant Order" (comp. 1812), said to be its first performance in England, which, in addition to its historic, possesses some intrinsic interest, such as the highly original and impressive opening phrase for the double-basses, an attractive violoncello accompaniment in the Recitative, "The Gloominess of Night," a pathetically expressive choral, "Then let me learn to trust Thee," and an effective though rather conventional final chorus, introducing a bright soprano solo to an interesting choral groundwork, the fine climax leading the trebles, somewhat unmercifully, up to the high c. Among the vocal soloists in this short piece, the soprano, Agnes Wilson (Shakespeare, teacher), was the best. With regard to the other vocal performances, David Hughes (Max Heinrich, teacher) won distinction by a powerful, yet mellow and flexible bass, good vocalisation and expression. This young singer can hardly fail to gain a prominent position on the English stage or concert platform in due course. The air from Spohr's *Faust*, "Love's a tender Flow'ret," supplied a specimen of what our grandfathers were content to accept as operatic music. The same may be said of Rossini's "Di tanti palpiti," which was delivered in a pleasing manner with an agreeable soprano of good compass by Emily Squire (teacher, A. Randegger).

ROYAL COLLEGE OF MUSIC.

A PROGRAMME of exceptional interest was put forward by Professor C. Villiers Stanford, the conductor of the last orchestral concert, for it presented an excellent test of the very considerable proficiency attained by the instrumental students, most of them not out of their teens and some of very tender years, in grappling with works of the most advanced type of composition, whilst the selection at the same time offered to the audience an intellectual treat of uncommon occurrence even at so-called high class concerts. It is true that Spontini's overture to *Olympia* contains strange reminiscences from the *Euryanthe* overture in its opening subject, succeeded, like in Weber's work, by an episode for muted strings, and merging later on into an amalgam of pronounced "Cherubini" cum "Rossini;" but, at the same time, it was interesting to hear again something from the pen of the "Meyerbeer" of his time, and whose *Vestalin* and *Ferdinand Cortes* still keep the

German stage, if only as showing in contrast with what followed the important strides made since by musical composition in the more or less, but by no means altogether, technical sense of harmonisation and orchestration. Excellent specimens of this kind were Saint-Saëns' symphonic poem *Phaëton*, which, for general conception, picturesqueness, and brilliancy of effect, would reflect credit upon the chief representative of this unorthodox class of composition, Franz Liszt himself; and Dvůřák's "Symphonic Variations" Op. 78, which, although not free from plagiarism, are distinguished by considerable ingenuity and genuine *entrain*, as usual with that composer whenever his national Bohemian element comes into play, winding up with a really fine climax; whilst anything more exacting than R. Wagner's (somewhat lengthy and away from the scenic situation slightly tedious) "Good Friday music" from *Parsifal* could scarcely have been given.

The chief attraction of the evening, however, centred, beyond doubt, in the rendering of Brahms' first Pianoforte Concerto in D minor, Op. 15, by Miss Ethel Sharpe, of whose interpretation of Beethoven's Concerto in C minor we had already occasion to speak in terms of very high praise last year, and who did herself the utmost credit by the choice of the above-named strangely neglected work, which reflects the spirit of Beethoven far beyond the notorious reminiscence from the 9th Symphony in the opening subject; a work remarkable for genuine grandeur of style and a wealth of ideas seldom equalled in compositions of the present day, and without which no virtuoso's repertoire should be considered complete. The beauties of the concerto were expounded by Miss Ethel Sharpe, who is, we understand, a pupil of Franklin Taylor (why are the professors' names, which it is almost as important to know as those of the respective pupils themselves, not given, as in the "Royal Academy" programmes?), with rare intelligence and powers of expression, whilst her mastery of the very considerable though somewhat recondite mechanical difficulties left nothing to be desired—firmness of touch and clearness of execution being among the striking features of the talented and well-trained young pianist's noteworthy performance, which was, by the way, very properly given from the music. We are glad to find our frequently repeated condemnation of the playing without book craze, which, besides inflicting in many cases an absolute and perfectly unnecessary mental torture upon the executant, tends more than anything to a narrowing of the pianist's repertoire, confirmed (according to a recent publication in the German press) by no less an authority than Hector Berlioz, who "positively hated the playing from memory as an abuse which was sure sooner or later to recoil upon the performer, leading to absence of mind, flirtation with the audience, license, and other irregularities." Berlioz himself never conducted by heart, not even his own works. "Impossible to remember everything," he used to say, and without burrowing his head in the score, just glanced with his eagle eyes at the innumerable ledger-lines of his vast "partitions." As a matter of fact, we scarcely know of a single pianist who was not some time or another at fault in playing without book, from Clara Schumann and Hans von Bülow to a young lady who, owing to a slip of memory, managed adroitly to improvise an episode of her own into Beethoven's "Waldstein" Sonata at a concert in Vienna. And who can have forgotten the late Walter Bache tendering an apology to the audience for his utter inability, through absolute mental exhaustion, to complete the last two or three staves of Mendelssohn's Caprice Op. 5 as the concluding piece of his last Pianoforte Recital at St. James's Hall? Is it a wonder that some of those virtuosi go mad like Heymann, or prematurely break down like poor little Josef Hofmann? Moreover, playing by heart, which excited wonder and even provoked protests on account of the painful effect produced upon the audience itself, when introduced by Sir Charles Hallé at his Beethoven Recitals very many years ago, has altogether ceased to be a marvel. Familiarity bred indifference, and nobody cares one straw whether the performance is done with or without "the music." Artists have the remedy both for the good of art and their personal comfort in their own hands. But, returning to Miss Ethel Sharpe, may not the signal success achieved with Brahms' Concerto No. 1 stimulate her to essay the same master's No. 2 in B flat in artistic rivalry with Frau Margarethe Stern, said to be the only

lady performer in public of that difficult work for the last five years, which was played by only one other female pianist—Frau Kretschmer—before that, and, we believe, not at all either in London proper or at the Crystal Palace?

With regard to the singing, Miss Mary Richardson can, notwithstanding the noisiest demonstrations of applause, usual in this country whenever vocal display is concerned, no matter whether good, bad, or indifferent, hardly be complimented either on her voice or tone-production in Mozart's "Deh! Vieni." Far better was Mr. C. J. Magrath's delivery of the basso air for Mefistofeles from Spohr's *Faust*, ludicrously out of keeping with the utterances of the (Italian) text, which for thorough-going devilry put Berlioz's, Gounod's, and Boito's "gentlemen in red" to shame.

The chief fault of occasional excessive noisiness in the generally most praiseworthy performances of the band must in a large measure be attributed to the comparatively small size of the concert room and to the probably unavoidable (proportionately) numerical minority of the "strings." Another, though trifling, matter in connection with the "Alexandra House" consists in the somewhat curious mixing up, at least to a short-sighted member of the audience, of the life-size figures, male and female, on the large painting which decorates the back of the orchestra, with the gentlemen of the "Brass" and "Percussion," which could be easily obviated by placing a covering over the somewhat obtrusive pictorial group.

MISCELLANEOUS.

MR. J. HOLLMAN again displayed his virtuosity upon the violoncello at his concert at Sir Julian Goldsmid's residence, at which some of his own very charming compositions were amongst the most attractive features. Mlle. Jeanne Douste might have chosen better music than L. E. Bach's arrangement of Chopin's lovely valse, and was heard to greater advantage in the pianoforte part of Rubinstein's Violoncello Sonata in D. Mlle. Ernestine Ponti scored her chief success with the concert-giver's "Chanson d'Amour," one of the prettiest songs with violoncello obbligato that can be named; but she spoilt Mozart's "Voi chi sapete" with an interpolated high note; and an air from Donizetti's *Linda* was somewhat too high for her rich mezzo-soprano.

Musical Notes.

M. POREL, the manager of the Paris Odéon, promises for the coming season the following interesting novelties:—*Shylock, ou le Marchand de Venise*, an adaptation of Shakespeare's play by Edouard Haracourt, with music by Gabriel Fauré; *Conte d'avril*, an adaptation of Shakespeare's *Twelfth Night*, by Auguste Dorchain, with music by Charles Widor; *Beaucoup pour rien*, an adaptation of Shakespeare's *Much Ado about Nothing*, by Louis Legendre, with music by Benjamin Godard; and *Egmont*, a translation of Goethe's play, with Beethoven's music.

M. GASTINEL, a *grand prix de Rome*, has nearly finished the music of a two-act ballet for the Opéra. The scenario of this, as yet unnamed, work is by Édouard Blau.

THE compositions and the performers at the two Norwegian concerts, given on July 27th and 29th, in connection with the Paris Exhibition, found sympathetic audiences. Of Grieg were heard, among other things, the A minor Concerto, and an Overture entitled "Autumn"; of Svendsen, a Symphony, and an orchestral piece entitled "Carnival in Paris"; of F. A. Reissiger, the choral ballad "Olaf Trygvason"; of Selmer, "The Tempest"; of Halldan Kjerulf, a serenade for chorus and baritone; of Olsen, "Jotenheimen," a chorus; of Elling, a Hymn; and of O. A. Groendahl, two choral compositions, "In the Forest" and "Magnus aveugle" (with baritone solo). The chorus

(of male voices) was conducted by Groendahl, the orchestra by Gabriel Marie. The voice and expressive singing of Th. Lammers were much admired; and Mme. Groendahl performed Grieg's Concerto exquisitely, a writer saying that the public "appreciated the purity of her style, and the delicacy of her playing, so full of charm and distinction."

At a concert given in Paris on August 1st, on the occasion of the "Congrès international des Traditions populaires," popular songs formed the *menu*—popular songs of France (collected and harmonised by Julien Tiersot and by Bourgault-Ducoudray), Finland, Greece, Spain, Ireland, England, Naples, Denmark, Sweden, and Russia.

The monster concert which came off most successfully on August 4th at the Paris Palais de l'Industrie, deserves a few words of notice. Seventeen military bands, numbering 1,173 executants, took part in it—45 flutes, 42 small clarinets, 38 oboes, 143 first clarinets, 120 second clarinets, 115 saxophones, 14 small bugles, 88 pistons, 70 bugles, 68 altos, 35 horns, 65 baritones, 82 trombones, 187 basses and contrabasses, and 51 performers on big drums, side-drums, cymbals, and triangles. The programme was as follows:—"La Marseillaise"; Hymne national persan; Overture to *Egmont* (Beethoven); *Les Erinnyes*, air de ballet des Saturnales (Massenet); Overture to *La Muette* (Auber); "3^e Marche aux flambeaux" (Meyerbeer); Polonaise from *Dimitri* (Joncière); *Sylvia*, cortège de Bacchus (Delibes); and *Le Diamant*, introduction et galop (Jonas). M. Wettge, the bandmaster of the Republican Guard, conducted; but M. Jonas had previously drilled the several bands singly, travelling from town to town where they were quartered. Both for brilliancy and finish the performance left nothing to be desired. Among the audience were the Shah and the President of the French Republic.

RAOUL PUGNO is engaged on a four-act opera entitled *Lénik*, and Lecocq on a three-act *opéra-bouffe* entitled *Don Japhet d'Arménie*.

The following are the operas produced since 1828 at the Paris Opéra which have been performed more than a hundred times:—1828, Auber's *La Muette* (505 representations), and Rossini's *Comte Ory* (434); 1829, Rossini's *Guillaume Tell* (743); 1830, Auber's *Dieu et la Bayadère* (143); 1831, Auber's *Le Philtre* (242), and Meyerbeer's *Robert le Diable* (718); 1832, Halévy's *Tentation* (104), and Auber's *Le Serment* (102); 1833, Auber's *Gustave III.* (169); 1834, Mozart's *Don Juan* (213); 1835, Halévy's *La Juive* (505); 1836, Meyerbeer's *Les Huguenots* (821); 1840, Donizetti's *La Favorite* (601); 1841, Weber's *Freischütz* (210), and Halévy's *La Reine de Chypre* (118); 1846, Donizetti's *Lucie de Lammermoor* (268); 1849, Meyerbeer's *Le Prophète* (442); 1857, Verdi's *Le Troubadour* (223); 1859, Gounod's *Faust* (507); 1865, Meyerbeer's *L'Africaine* (399); 1873, Thomas's *Hamlet* (277); and 1880, Verdi's *Aida* (300).—Meyerbeer tops the list with his *Huguenots*, which opera has already reached the 821st representation. Next to him come Rossini with his *Guillaume Tell* (743), and again Meyerbeer, this time with *Robert le Diable* (718). Then follow Donizetti with *La Favorite* (606), and Auber with *La Muette* (505). If we remember the dates of the first performances of the several works, we shall come to the conclusion that Gounod with his *Faust* (507) is the most fortunate composer, unless we incline to regard Verdi with his *Aida* (300) as such.

SEVERAL works composed by Herold in the first quarter of this century have latterly been published by his daughter, Mme. Clamageran—for instance, "Hymne à quatre voix sur la Transfiguration" (1813); "Alcyone,"

scène lyrique (1811); three quartets for strings (1814); 3rd and 4th concerto for piano and orchestra (1813); 1st symphony (1813); 2nd symphony (1814); two sonatas for piano and violin (1811); duo for piano and horn, or violoncello and violin (1810); and "Canzonetta" with Italian and French words (1813).

REYER's *Salammbô* will be brought out next winter at the Brussels La Monnaie with the following cast: *Salammbô*, Mme. Caron; Taanach, Mme. Durand-Ulbach; Mathô, M. Sellier; Narr'Havas, M. Renaud; Hamilcar, M. Bourgeois; Spendius, M. Bouvet; and Schakabarius, M. Delmas.

JOHANNES BRAHMS has been made an honorary burgess of his native town Hamburg, an honour which has deeply affected the composer.

DVOŘÁK is revising and partly rewriting his opera *Dimitrij*.

NESSLER's new opera *Die Rose von Strassburg*, will be the first novelty of the Munich Court Opera.

KING OSCAR of Sweden and Norway has composed an opera, *The Castle of Kronberg*, which receives a warmer reception from managers than new operas as a rule can boast of, for it is mentioned as about to be performed at Stuttgart, Aix-la-Chapelle, Halle, Königsberg, Nuremberg, and Breslau. This will enable composers to realise the meaning of the phrase "as happy as a king."

THE *impresario* Abbey is said to have induced Sarasate and E. d'Albert, by an offer of 300,000 francs to each of them, to accept an engagement for a concert-tour in the United States.

CAPELLMEISTER Theodor Hentschel, of Bremen, has composed a three-act opera, *Des Königs Schwert*.

A MENDELSSOHN monument is to be erected at Leipzig in front of the new Gewandhaus. The town-council contributes 5,000 marks (£250), *i. e.* one-fifth of the cost.

SPEAKING of the new Leipzig Gewandhaus reminds us of an excellent institution in the neighbourhood (7, Mozart Strasse), which intending musical visitors or residents will do well to take note of; we mean Alfred Dörfel's circulating library for musical literature, theoretical works, full scores, piano scores, orchestral parts, &c. It is one of the best appointed and best managed institutions of this kind we know, rich in rare works, as well as complete in common ones; indeed, in some respects, it is quite unique.

COURT music-director Richard Strauss has left his post in Munich and occupied that of second Capellmeister in Weimar, where his predecessor, Müller-Hartung, is going to devote himself wholly to the music-school, which will henceforth be independent of the Court Theatre.

THE Swedish singer Sigrid Arnoldson has married the well-known *impresario* Alfred Fischbach.

ALTHOUGH the official celebration of Anton Rubinstein's jubilee will not be held till in November, the 23rd of July has not passed without congratulations (including a telegram from the Emperor and Empress) and other flattering marks of love and esteem.

WE omitted to record the following three deaths which took place in the month of June—those of the singer Carlotta Patti, the sister of Adelina Patti and wife of the violoncellist G. de Munck; of the excellent pianist and editor Dr. Hans Bischoff; and of Aloys Hennes, the author of a "Clavierschule in Briefen" (Pianoforte school in letters).

THE authorities at Oberdöbling, near Vienna, have resolved to place memorial tablets on the houses in which Lanner and Beethoven lived.

A SOCIETY has been formed at Bonn under the name

of "Beethoven-Haus." The chief objects of it are these: (1) Acquisition, restoration, furnishing, and worthy maintenance of the house in which Beethoven was born; (2) Collection of manuscripts, pictures, busts, and relics of Beethoven, as well as his works, and the literature concerning him and them; (3) Fostering the memory of Beethoven by occasional literary publications. The founders of the society, thirteen gentlemen of Bonn, have furnished a fund of 10,000 marks (£500), representing 200 shares. Further contributions are asked. For every 50 marks (£2 10s.) a share will be allotted; and 10 shares entitle the holder to a diploma as patron of the society. These shares bear of course no interest, but carry with them certain privileges; and the holders renounce their claims on the funds should the society be dissolved. Prof. Dr. Joseph Joachim is the honorary president of the society. It is to be hoped that this excellent undertaking will be thoroughly successful. No composer deserves more than Beethoven to be honoured, and honouring him in this way is certainly better than the erection of another stone or brass monument.

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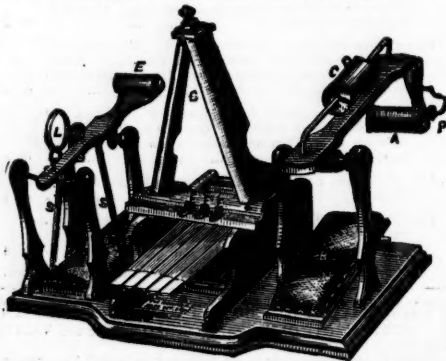
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The above work, by Mr. Ebenezer Prout, will appear about the 10th of September. As the treatise will, it is believed, contain some novel features, our readers will probably be interested to learn something about the plan of the volume. We therefore give Mr. Prout's Preface *in extenso*:-

So large a number of works on Harmony already exists, that the publication of a new treatise on the subject seems to call for explanation, if not for apology. The present volume is the outcome of many years' experience in teaching the theory of music, and the author hopes that it contains sufficient novelty both in plan and in matter to plead a justification for its appearance.

Most intelligent students of harmony have at times been perplexed by their inability to reconcile passages they have found in the works of the great masters with the rules given in the text-books. If they ask the help of their teacher in their difficulty, they are probably told, "Bach is wrong," or "Beethoven is wrong," or, at best, "This is a license." No doubt examples of very free part-writing may be found in the works of Bach and Beethoven, or even of Haydn and Mozart; several such are noted and explained in the present work. But the principle must surely be wrong which places the rules of an early stage of musical development above the inspirations of genius! Haydn, when asked according to what rule he had introduced a certain harmony, replied that "the rules were all his very obedient, humble servants"; and when we find that in our own time Wagner, or Brahms, or Dvůřák, breaks some rule given in old text-books, there is, to say the least, a very strong presumption, not that the composer is wrong, but that the rule needs modifying. In other words, practice must precede theory. The inspired composer goes first, and invents new effects; it is the business of the theorist not to cavil at every novelty, but to follow modestly behind, and make his rules conform to the practice of the master. It is a significant fact that, even in the most recent developments of the art, nothing has yet been written by any composer of eminence which a sound theoretical system cannot satisfactorily account for; and the objections made by musicians of the old school to the novel harmonic progressions of Wagner are little more than repetitions of the severe criticisms which in the early years of the present century were launched at the works of Beethoven.

It is from this point of view that the present volume has been written. The rules herein given, though in no degree inconsistent with the theoretical system expounded, are founded, not upon that, nor on any other abstract system, but upon the actual practice of the great masters; so that even those musicians who may differ most widely from the author's theoretical views, may still be disposed to admit the force of practical rules supported by the authority of Bach, Beethoven, or Schumann.

The system of theory propounded in the present volume is founded upon the dictum of Helmholtz, quoted in Chapter II. of this work (§ 42), that "the system of Scales, Modes, and Harmonic Tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of æsthetic principles, which have already changed, and will still further change with the progressive development of humanity." While, therefore, the author follows Day and Ouseley in taking the harmonic series as the basis of his calculations, he claims the right to make his own selection, on æsthetic grounds, from these harmonics, and to use only such of them as appear needful to explain the practice of the great masters. Day's derivation of the chords in a key from the tonic, dominant, and supertonic, is adhered to, but in other respects his system is extensively modified, its purely physical basis being entirely abandoned. It will be seen in Chapter II. (§ 44) that by rejecting altogether the eleventh and thirteenth notes of the harmonic series, and taking in their place other notes produced among the secondary harmonics, the chief objection made by the opponents of all scientific derivation of harmony—that two of the most important notes of the scale, the fourth and the sixth, are much out of tune—has been fully met. In the vexed question of the minor tonic chord, Helmholtz is followed to a considerable extent; but Ouseley's explanation of the harmonic origin of the minor third is adopted.

Truth is many-sided; and no writer on harmony is justified in saying that his views are the only correct ones, and that all others are wrong. No such claim is made for the system herein set forth; but it is hoped that it will at least be found to be intelligible, perfectly consistent with itself, and sufficiently comprehensive to explain the progressions of the advanced modern school of composers.

It has been thought desirable to separate as far as possible the practical from the theoretical portions of this work. The latter are therefore printed in smaller type; and it will be found advisable for beginners, who may take up this work without any previous knowledge of the subject, to omit at least Chapters II. and III., dealing with the Harmonic Series and Key or Tonality, until some considerable progress has been made in the practical part of the volume. The exact point at which the student will do well to return to the omitted portions will depend upon his progress and his general intelligence, and must be left to the discretion of the teacher.

In the practical part of the work an attempt has been made to simplify and to codify the laws. With a view of effecting these objects, many rules now obsolete, and contravened by the daily practice of modern writers, have been altogether omitted, and others have been greatly modified; while the laws affecting the chords, especially the higher discords—the ninths, elevenths, and thirteenths—have been classified, and, it is hoped, materially simplified. It is of the utmost importance that students who wish to master the subject should proceed steadily and deliberately. For example, a proper understanding of the chords of the eleventh will be impossible until the student is quite familiar with the chords of the ninth, which, in their turn must be preceded by the chords of the seventh. The learner's motto must be, "One thing at a time, and that done thoroughly."

In preparing the exercises a special endeavour has been made to render them interesting, as far as possible, from a musical point of view. With this object they are, with a few exceptions, written in the form of short musical sentences, mostly in four-bar rhythm, illustrating the various forms of cadence. To stimulate the pupil's imagination, and to encourage attempts at composition, many exercises are in the form of double chants or hymn tunes. Each bass can, of course, be harmonised in several different positions; and the student's ingenuity will be usefully exercised in trying to write as melodious an upper part as possible for these little pieces.

Not the least interesting and valuable feature of the volume will, it is believed, be found in the illustrative examples, considerably more than 300 in number. These have been selected chiefly, though not exclusively, from the works of the greatest masters, from Bach and Handel down to the present day. Earlier examples are not given, because modern harmony may be said to begin with Bach and Handel. While it has been impossible without exceeding reasonable limits to illustrate *all* the points mentioned, it is hoped that at least no rule of importance has been given without quoting some recognised author in its support. It may at all events be positively said that, had want of space not prevented their quotation, examples might have been found to illustrate every rule laid down in the volume.

It was originally intended to have included in the present work chapters on Cadences, and on Harmonising Melodies. The volume has, however, extended to so much larger dimensions than was at first contemplated, that these chapters, which belong rather to practical composition than to harmony in its strict sense, have been reluctantly omitted. It is intended to follow the present work by a treatise on Composition, in which these and similar subjects will be more appropriately dealt with.

The author desires to acknowledge the valuable assistance he has received in the preparation of his work, first and foremost from his son, Louis B. Prout, to whom he is indebted for a very large number of the illustrative examples, and who has also written many of the exercises. Valuable aid has also been received from the late Rev. Sir Frederick Ouseley, with whom, down to the time of his lamented death, the author was in frequent correspondence on the subject of this work. To his friend Dr. Charles W. Pearce also, the author must express his thanks for much generous interest and many most useful suggestions, as well as for his kind assistance in revising the proof-sheets of the volume.

It would be unreasonable to expect that the present work will meet with universal approval; but it may at least claim to appeal to teachers and students as an honest attempt to simplify the study of harmony, and to bring it down to date.

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